A TRIBUTE TO LIGHT
BY
LLOYD REES

EIGHT ORIGINAL LITHOGRAPHS

Published by Fred Genis and Lou Klepac

Enquiries (02) 467 2093 or 7 Shirley Road, Roseville, N.S.W. 2069.

INTRODUCTION

The eight lithographs which comprise A *Tribute to Light* are the result of the collaboration between Lloyd Rees and Fred Genis over a period of twelve months. Genis who has printed all of Lloyd Rees's lithographs (except one small image) has developed a genuine affection and understanding of Rees's personality and work over the eight years they have worked together. This has enabled Rees to summarize his principal concerns. A *Tribute to Light* provides a selection of those images — the sun ablaze, the transparency of morning light and light on the water, architectural elements in landscape, mountains edged with light, each evocative of that sense of infinity or the awesome power of nature and of the sun upon our *human* spirit which Lloyd Rees expresses so poignantly.

Each lithograph began as a drawing on lithographic transfer paper from which a proof was made to decide upon any alterations or the addition of colour before editioning was considered.

As with the previous set of lithographs *The Sandy Bay Set* 1983-84, this set required more than usual collaboration between artist and printer.

For the colour lithographs Fred Genis had to make the colour plates and mix the required colours at his Kenthurst studio near Sydney, from an example which Lloyd Rees (who now lives in Hobart) had hand-coloured, but which could only be used as a guide. In fact for each of the colour lithographs Fred Genis produced several experimental prints in order to arrive at the right colours, but also had to draw up the colour plates, an anxious process in which he had to be guided as much by his own instinct as by his knowledge of Lloyd Rees's previous colour lithographs, before submitting them to Rees for approval and further changes. Though such experimental proofs are destroyed they reveal a fascinating process as well as the special relationship between artist and printer.

One lithograph, *Summer Morning*, has a warm buff-coloured tone printed to enrich the darks and intensify the white paper or the glow of morning light on water in the foreground. Barely visible it reveals the delicate but subtle qualities which Lloyd Rees insists upon in his work.

The textural qualities in these lithographs is partly achieved by drawing on a textured drawing board as for his previous series, but also drawing over canvas, as can be seen in *Summer Morning* and *Veteran Tree, Bruny Island.*

In his *Tribute to Jørn Utzon* Rees vigorously scratched through his lithographic crayon to achieve the effect of light he was after.

Some of these lithographs were started in 1987 and completed in 1988, others, such as *Spring Morning* and *Veteran Tree, Bruny Island* were produced in 1988.

Hendrik Kolenberg
Hobart September 1988

1 *Western Sky* 1987-88

colour lithograph, transfer paper to 5 aluminium plates (extant) 5 colours (olive-grey, yellow, bronze, blue, grey)
39.3 x 52.5, image

3 states:

i. printed in black
1 or 2 proofs

ii. tower on left re-shaped
1 or 2 proofs in black

iii. black plate printed olive-grey and addition of colour; yellow and orange for sky and water, blue for distant hills, and grey for foreground; as editioned and published

edition:
50, olive-grey, yellow, orange, blue and grey inks
white 250gsm *Velin Arches* 56 x 76.5

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50-50/50 (pencil)

10 artists proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)

This is a free interpretation of the view overlooking the Derwent which Lloyd Rees favours from his house in Sandy Bay, Hobart.

2 *The Two Peaks, Southern Tasmania* 1988

lithograph, transfer paper to 2 aluminium plates (extant) black and grey
39.7 x 52.8, image

2 states:

i. printed in black
1 or 2 proofs

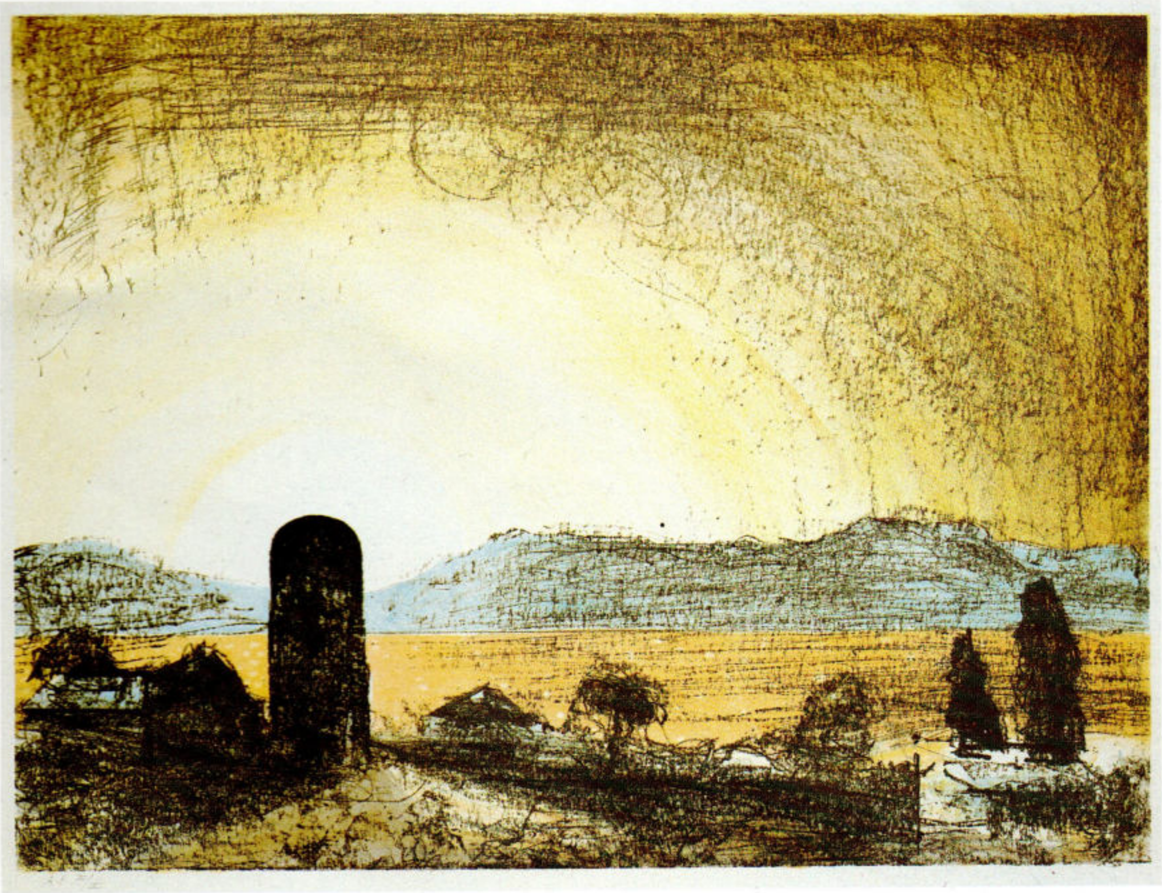
ii. sky printed in grey;
as editioned and published

edition:
50, black and grey inks
white 250gsm *Velin Arches* 56.5 x 76.5

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50-50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)

This lithograph is closely related to a number of drawings of the same subject (a free interpretation of Mount Wellington, Hobart); refer to Lloyd Rees *The Tasmanian Suite*, an exhibition catalogue published by Bonython-Meadmore Gallery 1987, cat. No. 7 (reproduced in colour) for one example. As for the view overlooking the Derwent, it is a recurring Tasmanian inspired subject.



3 *The Boat Race* 1987-88

colour lithograph, transfer paper to 4 aluminium plates (extant)
4 colours (brown-grey, yellow, blue, brown)
39.2 x 52.9, image

2 states:

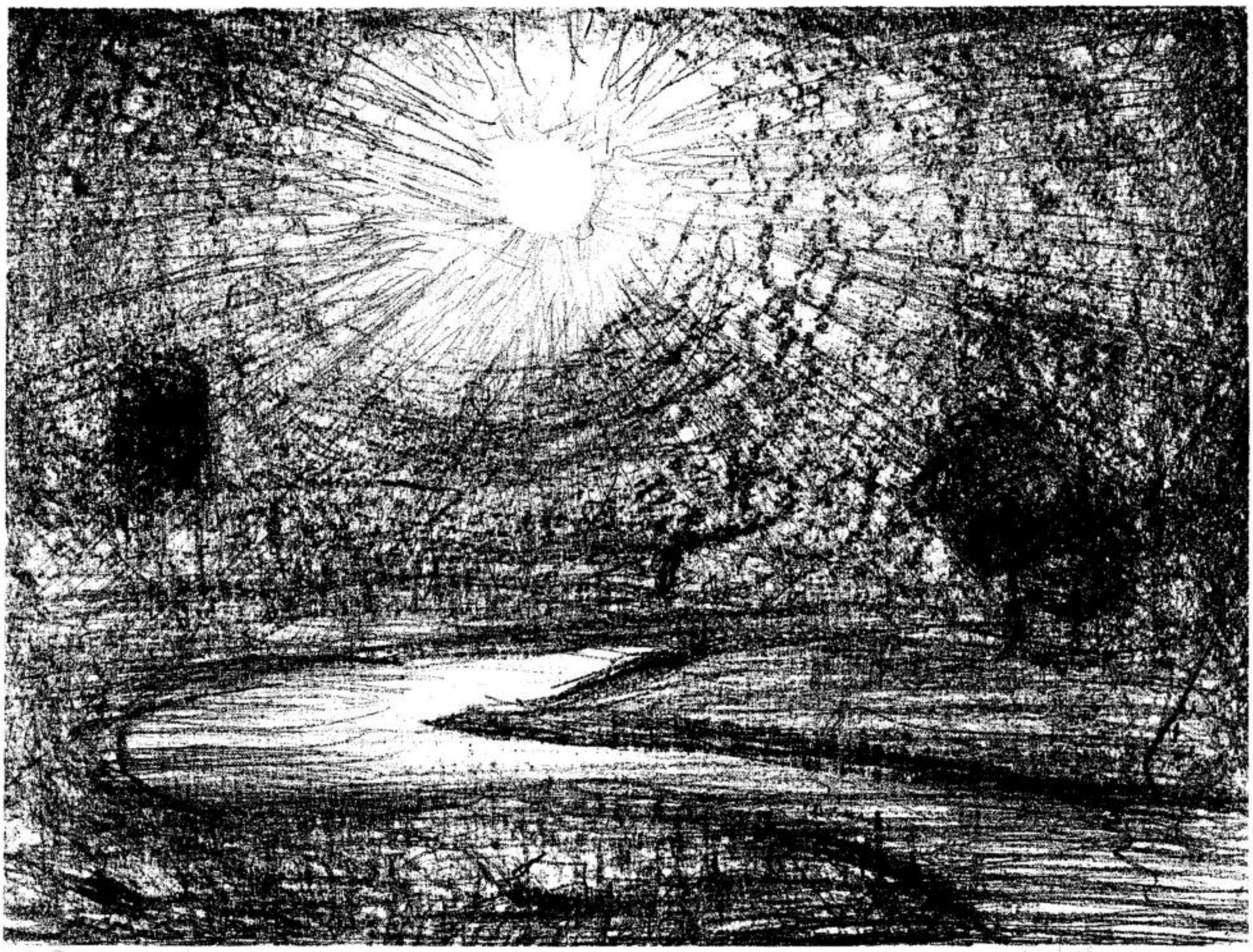
i. printed in black
1 or 2 proofs

ii. black plate printed brown-grey and addition of colour: sky and water in blue; foreground in yellow and rock in brown

edition:
50, brown-grey, yellow, blue and brown inks
white 250gsm *Velin Arches* 56.5 x 76.5

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50-50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)



4 *Sunshine in Victoria* 1988

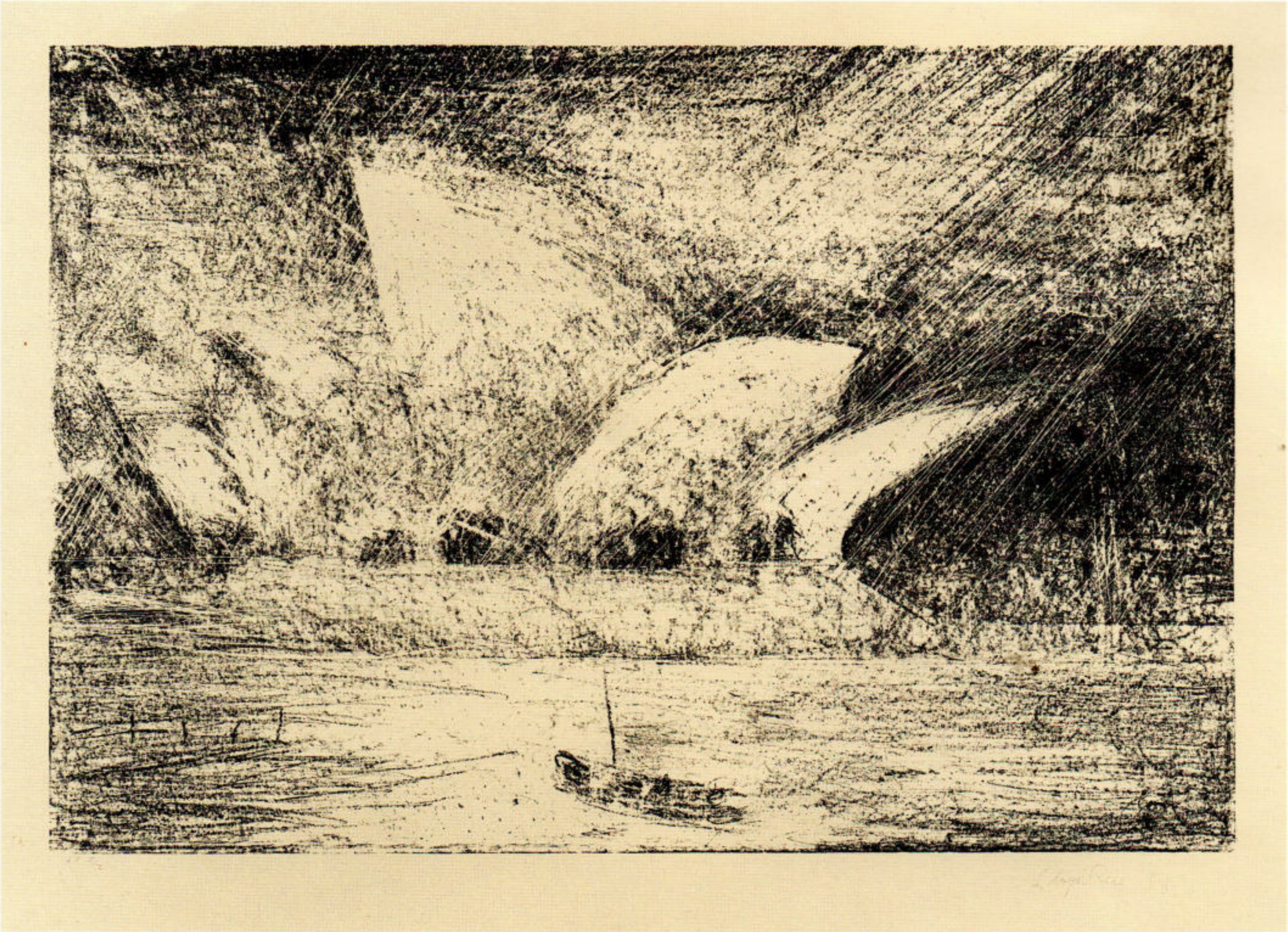
lithograph, transfer paper to aluminium plate (extant)
39.8 x 52.9, image

only state

edition:
50, black ink
white 250gsm *Velin Arches* 56.5 x 76

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50 to 50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)



5 *Tribute to Jørn Utzon* 1988

lithograph, transfer paper to aluminium plate (extant)
36 x 53, image

2 states:

i. full size of image 39.6 x 53

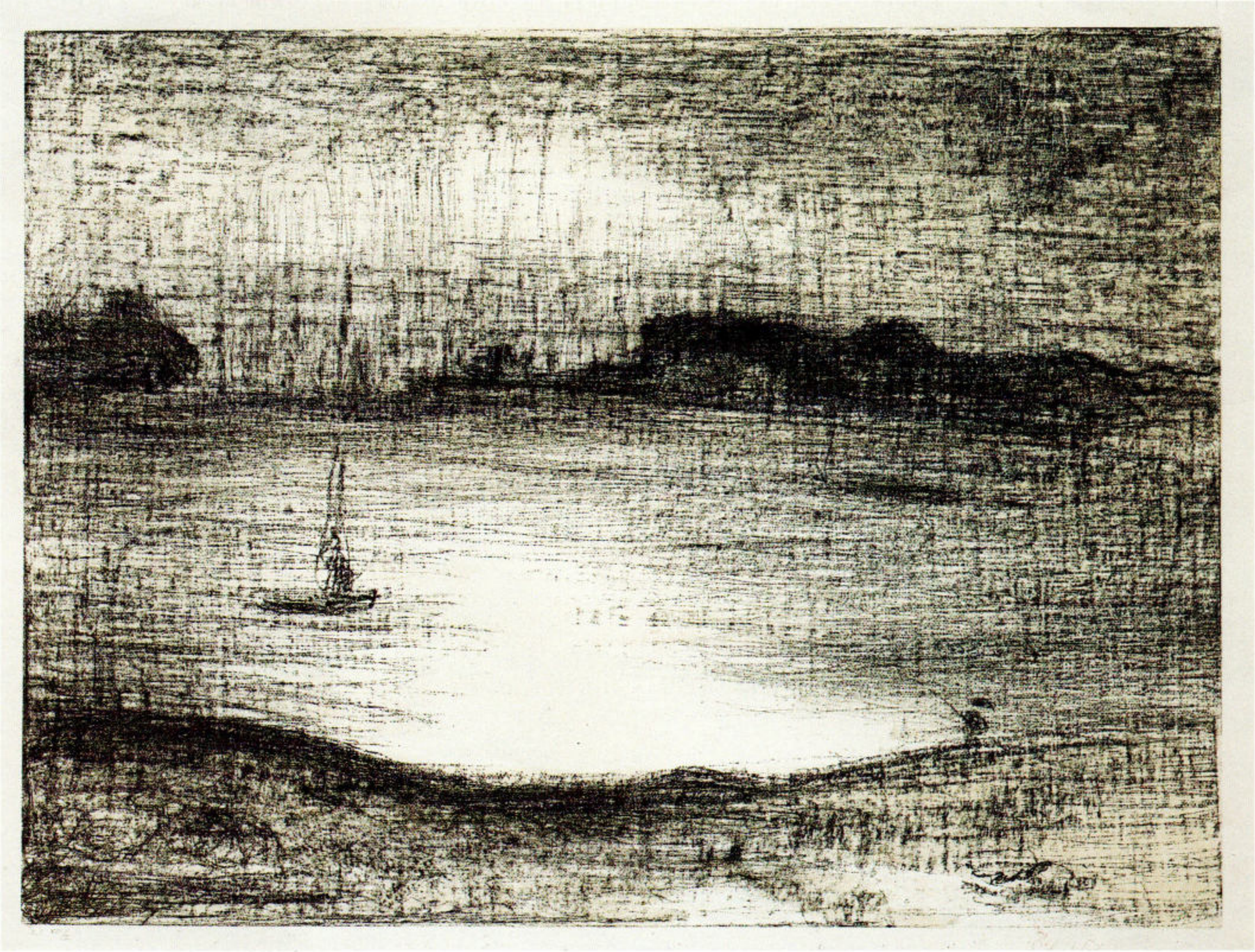
ii. sky reduced by 3cm; as editioned and published

edition:
50, black ink
cream 250gsm *Velin Arches* 56.5 x 76

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50 top 50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X TO A.P. X/X (pencil)

7 special proofs, as in edition
white and brown *Bemboka* 57 x 74
inscribed HC I/VII to HC VII/VII (pencil)



6 *Summer Morning, Tasmania* 1988

lithograph, transfer paper to 2 aluminium plates (extant)
black and warm-grey
39.8 x 53.4

2 states:

i. printed in black
1 or 2 proofs only

ii. a warm-grey coloured tone added to the dark areas of the print to emphasize the light in fact the unprinted (paper) falling on the water in foreground; as editioned and published

edition:
50, black and warm-grey inks
white 250gsm *Velin Arches* 56.5 x 76

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50 to 50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)

9 special proofs, as in edition
white and brown *Bemboka* 57 x 74
inscribed HC I/IX - IX/IX (pencil)

7 *Spring Morning* 1988

colour lithograph, transfer paper to 5 aluminium plates (extant)
5 colours (olive-grey, blue, green, brown, turquoise)
39.9 x 52.7, image

2 states:

i. printed in black
1 or 2 proofs only

ii. black plate printed olive-grey and addition of colour: sky and water blue, tree green and brown, foreground green and brown, headland turquoise; as editioned and published

edition:
50, olive-grey, blue, green, brown and turquoise inks
white 250gsm *Velin Arches* 56.5 x 76

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50 to 50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)

8 *Veteran Tree, Bruny Island* 1988 (Cover)

lithograph, transfer paper to aluminium plate (extant)
39.8 x 53.3, image

2 states:

i. full image vigorously drawn

ii. removal of some lines between base of foliage of tree and foreground to heighten whiteness of paper, or the penumbra of light behind the tree; as editioned and published

edition:
50, black ink
white 250gsm *Velin Arches* 56 x 76

signed, dated 'Lloyd Rees 88' (pencil)
inscribed, edition 1/50 to 50/50 (pencil)

10 artist's proofs, as in edition
inscribed A.P. I/X to A.P. X/X (pencil)

9 special proofs, as in edition

white *Bemboka* 57 x 74
inscribed HC I/IX to HC IX /IX (pencil)